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# MONSTERS ATTACK!

FIFTH  
FEARFUL  
ISSUE!

HEAVY  
METAL

DEADLY  
SLIME

FREAKS



# MONSTERS ATTACK!



# MONSTERS ATTACK!

LOU SILVERSTONE

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loathsome contents

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Front Cover and Bonus Frankenstein Poster by  
George A. Bush Back Cover ... "Final Resting Place"  
... by Frank Borth

DEC 1990





Write to us at **MONSTERS ATTACK!**  
535 Fifth Ave., 2nd Floor, NYC 10017

Greetings Fellow Monsters!

Your Fourth Toxic Issue was...well, toxic! Usually, I don't like text articles, but, these were good! Sam Raimi is cool; I enjoyed his work on the Evil Dead movies. I'm eagerly awaiting "Darkman."

Slash Ya' Later, Dudes!  
Dan Biesel  
Schofield, WI.

GREETINGS FELLOW MONSTERS-



We value your opinion, Dan! Your accompanying art work indicates you'll be in the jitters-and-shivers business soon! - Editor

Dear Editorial Captives of Monsters,

As a fan of Gojira, I was very pleased to see your article in MA! I saw the original Godzilla, on its first release, and it really changed my life! Later, I learned that the same men who pioneered all the miniature work in Gojira had some experience in that area. Namely, a training film for the Pearl Harbor "sneak attack" which showed the attack pilots the optimum method of bombing/torpedoing closely berthed ships in a harbor.

I was disturbed by mention of "...indiscriminate, periodic attacks a few years ago by 'B-san', the American B-29." Unless you have some personal knowledge of the operations of the 20th Air Force that would show otherwise, I would say that they conducted NO missions which were indiscriminate or periodic; instead, planned, specific, and target-oriented. The fact that so many Japanese cities were the recipients of incendiary raids, by B-29's, was a reflection of the need for the industrial base to be dispersed into homes and small shops which then sent on finished products to their assembly points.

On another subject, please note that Gojira was NOT revived by "fallout" in "Godzilla '85". He was revived by the electromagnetic pulse (EMP); the result of a nuclear weapons detonation. As an electro-plasmic energized (Mutant animal, this was the equivalent of a jump-start for Gojira. The Super X had used cadmium missiles to essentially ground Gojira's energy source, immediately prior to the interception of the Soviet missile by our SDI system. Isn't it odd that, in a Japanese movie, an SDI system has really useful qualities, such as destroying an accidentally launched ICBM, whereas, in American movies it is usually a dangerous tool used only by madmen for their own aims?

Norman E. Gaines, Jr.  
Hartsdale, New York

Norman, you took the words right out of our mouths!-Editor

TAG YER DED! is a raw, suppurating, virulent view of our irretrievable society. Danny and Paul were so well fleshed out by Mort Todd, they struck me as antagonists signifying West Side Story. 1990! Guess where and when I picked up this, my first but not my last Monsters Attack!...? While waiting my turn in the beauty parlor.

Nydia Casale  
Newton, Mass.

Aside from the solid story line, I must commend Mort Todd and John Severin on their highly inventive layout of TAG YER DED! Mighty overpowering; a super collaboration.

Lyle de Jager  
Princeton, N.J.

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# A JOB WELL DONE

a STORY by RICHARD MEYERS

NEW  
YORK  
CITY:  
1990...

NOK  
NOK

BAM  
BAM

KRASH

GOOD  
GOD!  
Ooo

THIS IS  
LANDERS  
...OVER ON  
WEST 64TH...

I'M INVESTIGATING  
THAT SIGNAL 5B!  
GET A MEATWAGON OVER HERE!  
I'VE GOT THREE STIFFS  
OVERDOSED ON.. ARSENIC!



JESUS!  
LOOK AT THEM! THIS  
IS THE FOURTH FILL PARTY I'VE  
HIT THIS WEEK! STUPID KIDS! DON'T  
THEY HAVE ANYTHING BETTER TO DO THAN  
TRIP OUT? ... WELL, THERE'S NOTHING MORE  
I CAN DO HERE! WAGON'S HERE  
BY NOW — MIGHT AS WELL MEET  
'EM AND GET BACK TO THE  
STATION HOUSE! ...

WHAT'VE  
YOU GOT,  
JEFF?

THREE  
TERMINAL  
'SENICS ON  
FLOOR 25!  
CLEAN IT  
UP—!

DOPEY KIDS  
NEVER LEARN,  
DO THEY?

NO...  
GUESS  
NOT!



SOON, AT PRECINCT HEADQUARTERS ...

HE'S RIGHT! FIRST IT WAS BOOZE, THEN POT, LSD, AND HEROIN ... NOW THIS STUFF! IT'S LIFE SO GODAWFUL FOR 'EM THAT THEY'LL TAKE IT TO ESCAPE? OR IS IT THAT THEY JUST CAN'T FACE THE RESPONSIBILITY OF WORKING TO IMPROVE THEIR WORLD?

HEY, JEFF! HOW'S MY EX-PARTNER DOIN'?

HI, ROG... OKAY, I GUESS!



WELL — LANDERS! YOU'RE LOOKING RATHER "DOUR"!

DOUR, HELL! LISTEN, AUSTIN...



I HEAR YOU'VE BEEN HAVING TROUBLE LATELY! CONSCIENCE? JUST TIRED OF CLEANING 'GENICS' CORPSES OFF THE STREETS, IS ALL ...!



WHAT? ARE YOU NUTS? NO REPORTS TO WRITE! NOBODY TO BUST?! GO EASY, GUY... YOU TAKE THINGS TOO SERIOUSLY! HAHHAHA...

WHEN DO I STOP HAULING 'GENIC GARBAGE, AND START DOING MY JOB — BUSTING THESE DAMNED PUSHERS?!?

WE KNOW WHO'S SUPPLYING THE ARSENIC TO THE KIDS — WHEN ARE WE GOING TO FACE REALITY AND NAIL 'EM?!



REALITY?!... ...NAIL 'EM?!

MAN, LET ME TELL YOU ABOUT REALITY! WHEN THE UNDERWORLD STOPS PAYING GRAFT ON THE ARSENIC SALES IN THIS CITY — THAT'S WHEN WE'LL NAIL 'EM!! SO WAKE UP TO THE FACTS AS THEY REALLY ARE — !!

THIS ISN'T JUST COPS 'N' ROBBERS ANYMORE, JEFF —

— SO, UNTIL YOU GET THE WORD FROM ME ...

LAY OFF!!!



SOON, AT LANDERS CITY APARTMENT--

I'M HOME, PAT!

MAN, I CAN'T BELIEVE THIS DAY! I--

JEFF--I'VE SOMETHING TO TELL YOU!

WHAT IS IT, PAT? WHAT'S WRONG?



THESE ...

OH, MY GOD!!



WHERE DID YOU FIND THEM??

ANSWER ME, PAT! WHERE'D YOU FIND 'EM?

JEFF, PLEASE!

MOM FOUND THE PILLS IN--IN MY ROOM, DAD!



TODD! ARE YOU CRAZY? DO YOU KNOW WHAT THESE PILLS DO TO YOU-?!



THEY KILL YOU!!

JEFF! DON'T!



JEFF! T-TODD ISN'T--HE ISN'T RESPONSIBLE FOR--!

DAMN RIGHT HE'S NOT! BUT I KNOW WHO IS! AND I'M GOING TO RIP HIM UP!



BUT TO DO SO, LANDERS NEEDS INFORMATION! AND TO GET IT HE SEEKS OUT THE CITY'S TIPSTERS AND HE PLEADS... CAJOLE... COERCES... UNTIL...



YOU JEFF LANDERS?

YEAH - WHY?

I HEAR YOU  
'BEEN ASKIN'  
AROUND!



FIRST - WHAT'S  
IN IT FOR ME? UH...  
HOW MUCH  
YOU PAYIN'?



IS THIS ENOUGH?



...AND  
THIS?...



...PLUS INTEREST,  
IF YOU DON'T TELL  
IT STRAIGHT! WE  
GOT A  
DEAL?



YOU'RE MEETING  
WITH SOMEONE  
SOON - HIS  
NAME IS  
'WEISS'!  
I WANT TO  
KNOW WHEN  
AND WHERE?!

OKAY,  
OKAY!



...A-AT THE CORNER  
OF 45TH AND 8TH...  
AT MIDNIGHT!



ALRIGHT! YOU  
KEEP THAT  
APPOINTMENT  
AT MIDNIGHT...  
WHEN THE  
TIME COMES,  
I'LL ...

WHAT-?  
TOO LATE!  
SOMEONE  
DIDN'T WANT YOU  
TALKIN' -!





SO THIS IS THE  
'MEETING PLACE!'  
FORMIDABLE...  
THEY MUST HAVE  
MILLIONS IN  
ARSENIC PILLS  
STASHED AWAY  
HERE!

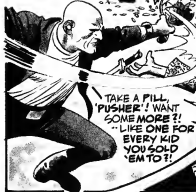
WHOEVER  
'WASTED'  
THAT 'GENIC  
DIDN'T WANT  
ME POKING  
AROUND!

WELL, THAT'S  
TOUGH!...  
'CAUSE AN  
ARMY  
COULDN'T  
KEEP ME  
OUT OF  
HERE!

SOON...

INSIDE...

THE SEARCH BEGINS...



...HMM! IN A  
PAINTED  
COGNAC  
BOTTLE  
YET!

JIGGLE  
JIGGLE  
JIGGLE

WHA-?!

SORRY, PAL!  
NO HIT-CHAT  
TIME NOW!

KRAK

SAME GOES  
FOR YOU  
BLACK  
BELT!

HAI!!

KKNN

TAKE A PILL,  
'PUSHER'! WANT  
SOME MORE?!  
"LIKE ONE FOR  
EVERY KID  
YOU SOLD  
'EM TO?!"

LATER, BACK AT THE STATION...

ANYONE  
WANT TO  
HELP ME  
'BOOK'  
THIS O'  
DUDE?

YOU STUPID DAMN COP! I'LL BE  
OUT OF HERE IN FIVE MINUTES!!!

OVER MY DEAD  
BODY, MISTER!

GET  
IN THERE,  
PUNK!

WHAT IN HELL'S  
GOIN' ON HERE?!

OUTSIDE THE  
STATION, A CAR  
PULLS UP...STOPS..

IN IT,  
TWO MEN  
WAIT...  
WITH  
DEADLY  
INTENT!

ALL RIGHT,  
LANDERS —  
WHAT ARE YOU  
TRYING TO  
PROVE?

PROVE?  
NOTHING,  
CAPTAIN...  
JUST DOING  
MY JOB!

IF YOU THINK  
YOU'VE ACCOMPLISHED  
SOMETHING,  
FORGET IT!

FORGET IT ???!!  
TELL A  
FEW HUNDRED  
'SENICKS' MOTHERS  
THEIR KIDS ARE  
DEAD... AND LET'S  
SEE YOU FORGET  
IT, AUSTIN !!!

HEY, JEFF!  
YOU OUTA YOUR  
MIND, OR WHAT?!

YOU LIVE  
WITH THAT!  
I CAN'T!!



COULD BE— BUT  
I'M DOING WHAT  
I'M PAID TO DO!  
AND BESIDES...  
I ENJOY A  
JOB WELL  
DONE!



...AND A CAR MOVES!



A GUN'S COCKED...



WELL— THAT'S ONE MORE "PUSHER" OFF THE  
STREET! LET THE WORLD DIG  
IT'S GRAVE... I'M GOING TO  
DO WHAT'S  
RIGHT FOR  
ME! YEP!



OOOOO WAAAAHHH OOOO WAAAAHHH

UH-OH, NEARLY  
6:00 AM! ALMOST  
FORGOT IT'S  
TIME TO PICK UP OUR  
DAY'S WATER RATION  
AT THE CENTER...

...ALMOST  
THERE!



NOW!

KA'POW POW  
POW  
POW



JEFF LANDERS,  
NEW YORK CITY  
POLICE OFFICER,  
CRUMPLES TO THE  
PAVEMENT— AND  
LIES STILL— IN  
FRONT OF THE CITY  
WATER ALLOTMENT  
CENTER! SOON,  
WHEN CITIZENS  
START ARRIVING

FOR THEIR DAILY DOLE, IN THIS WORLD  
OF TOMORROW, THEY'LL SEE HIS PRONE,  
BULLET-RIDDLED BODY LAYING THERE.  
PONDER IT FOR A MOMENT ABOUT WHO HE  
WAS... AND THEN GO ABOUT THEIR BUSINESS!  
IRONIC TRIBUTE TO... A MAN... AND...  
A JOB WELL DONE!

END



# THE TROUBLE WAS

THAT GUY'S TIED IN WITH THE MOB.  
IT'S NOT SAFE FOR YOU TO SEE HIM.

THE TROUBLE WAS  
HIS WIFE WAS  
SEEING SOMEBODY  
ELSE AND SHE DIDN'T  
EVEN BOTHER TO HIDE IT.

I'M GOING OVER  
TO JERRY'S. DON'T  
KNOW WHEN I'LL  
BE BACK.



YOU DON'T CARE ABOUT  
MY SAFETY... YOU'RE  
JUST JEALOUS.

SURE I'M JEALOUS...  
YOU'RE MY WIFE!

BUT I  
WORRY ABOUT  
YOU, TOO---  
WE HAVE TO  
DISCUSS THIS  
CALMLY.



THE TROUBLE WAS CALM DISCUSSIONS ALMOST  
ALWAY LED TO FIGHTS.

WHY DON'T YOU  
JUST DIVORCE MEE?  
IT'S  
BECAUSE YOU'RE  
USED TO LIVING  
OFF MY FAMILY  
MONEY.

DAMN IT... THAT'S  
NOT TRUE!



YOU KNOW THE BEST  
THING ABOUT JERRY?  
HE'S  
NOT  
YOU!





THE TROUBLE WAS HE DIDN'T USUALLY  
THINK TOO CLEARLY WHEN HE WAS  
STRESSED. TONIGHT, THOUGH, HE  
WAS SURE HE HAD WORKED OUT  
A GOOD PLAN.



BUDDY OF MINE GOT THIS  
OVERSEAS. NO WAY TO  
TRACE IT.



NOBODY AROUND...GOOD.



GOT TO BE SURE TO GUN THE  
ENGINE...THE WAY SHE DID.

SO THE NEIGHBORS  
WILL THINK THIS IS  
HER OUT FOR ONE  
OF HER NIGHTTIME  
EXCURSIONS.



OKAY, I PARKED THE CAR WHERE SHE USUALLY PARKS IT.

NOW WE'LL PAY JERRY A VISIT.



HER HUSBAND WHAT THE HELL ARE YOU DOING HERE?

THERE'S BEEN AN ACCIDENT-- SHE'S HURT!



WHY BRING HER HERE?

IT HAPPENED JUST UP THE ROAD!

PLEASE-- SHE'S BADLY INJURED! LET US IN.



ALL RIGHT, PUT HER ON THE COUCH.

I'LL PHONE FOR AN AMBULANCE.



YOU KNOW, I REALLY DON'T THINK AN AMBULANCE IS GOING TO HELP, JERRY





I THINK THIS IS THE WAY  
REAL HIT MEN DO IT.

NOW HOW DOES THIS  
LOOK?  
HIS  
CROOK BUDDIES DIDN'T  
WANT HIM TO TESTIFY,  
SO THEY SENT OVER A  
COUPLE OF GOONS TO  
KILL HIM.

BLAM  
BLAM

BLAM  
BLAM  
BLAM

BUT THEY  
FIND MY WIFE HERE  
-- AND DECIDE TO  
KILL HER TOO.

SURE, THE  
POLICE SHOULD  
BELIEVE THAT.  
EVERYBODY  
KNOWS JERRY  
IS A HOOD.

WE  
NEED A  
FEW SIGNS  
OFA STRUGGLE

YEAH. THAT'LL  
MAKE IT MORE  
CONVINCING.



THESE OLD BOOTS I FOUND IN THE CLOSET WILL WORK FINE.

NOW WE'LL SHOW THE COPS HOW THE HIT MEN GOT IN.



GREAT--I'VE TRACKED GLASS AND SLUSH IN HERE.

THEY'LL NEVER DOUBT THAT THIS WAS A MOB KILLING.

NOW I HAVE TO GET BACK HOME--AND CLEAN UP ALL THE TRACES OF OUR FIGHT THERE.

I HAVE TO LEAVE HER CAR HERE--TO ESTABLISH THAT SHE CAME OVER TO SEE JERRY.

BUT I CAN'T WALK IN THIS WEATHER--AND SOMEBODY MIGHT SEE ME ANYWAY.

THIS LOOKS GREAT--VERY BELIEVABLE.

IT'LL FOOL EVERYBODY.



I'LL TAKE ONE OF JERRY'S CARS--  
PARK IT SOMEWHERE CLOSE TO  
OUR PLACE.

SURE, THAT'LL LOOK  
LIKE HE MET HER THERE--  
AND THEN THEY BOTH  
DROVE OVER HERE IN  
HER CAR.

HERE ARE HIS CAR KEYS.

WHICH ONE SHALL  
I BORROW?

MIGHT AS WELL  
TAKE THE SPORT  
CAR AND TRAVEL  
IN STYLE.

I'VE ALWAYS WANTED TO  
DRIVE ONE OF THESE.

THE TROUBLE WAS THAT THE CAR WAS THE ONE  
THE REAL HIT MEN HAD PLANTED A BOMB IN  
THAT AFTERNOON.





THE  
**FRANKENSTEIN**  
LEGEND and KARLOFF  
ARTICLE by KEVIN MCMANON

In 1910 Thomas Edison released the first motion picture version of *Frankenstein*, it ran 16 minutes and starred one Charles Ogle as the monster, a hunchbacked, claw-handed creature with a shock of unruly matted hair. This was a lost film until just recently, but has not yet been made available to the public. The character of *Frankenstein* lived on in two other early adaptations; *LIFE WITHOUT SOUL* (1915), a feature length version and *IL MOSTRO DI FRANKENSTEIN* (1920), an Italian production, neither exists today.

The *FRANKENSTEIN* monster always held wide appeal for audiences throughout the world. The tale of one man's hubris, his ultimate victim: The monster stitched together from lifeless body parts and imbued with a life of its own. Created by 18 year old Mary Wollstonecraft Godwin Shelley and published in 1818, *FRANKENSTEIN OR THE MODERN PROMETHEUS* was almost immediately embraced by dramatic artists. The first stage performance was in 1923 and was a huge success. The list of the monster's incarnations is too lengthy to mention here, a quick glance shows the monster turning up in numerous comic books over the years, television shows have borrowed the character; *THE MUNSTERS* for example gave us a comical look at the monster. To date there have been countless versions of the *FRANKENSTEIN* legend, Andy Warhol produced an x rated version in the '70s and most recently Roger Corman tackled it with *FRANKENSTEIN UNBOUND* (1990). However for many there is only one true *FRANKENSTEIN*, that of the Karloff monster.

It was in 1931 that the *FRANKENSTEIN* monster gained its lasting popularity. *FRANKENSTEIN* released by Universal Studios that year, forever etched the image of the hopeless walking corpse into the world's visual vocabulary and virtually created the team horror movie. Universal had earlier released *DRACULA* (1930, dir - Todd Browning) starring BELA LUGOSI to both critical as well as financial success. With the release of *FRANKENSTEIN*, *BRIDE OF FRANKENSTEIN* (1935) and *SON OF FRANKENSTEIN* (1939), Universal established itself as the master of the horror film, a title they bore proudly in the following years. To this day the character of the *FRANKENSTEIN* monster roams the Universal theme park thrilling patrons in both California and Florida.

Much of the lasting appeal of the creature must certainly be attributed to the man behind the monster; Boris Karloff, born William Henry Pratt in southeast London in 1887... For years Karloff had been laboring in bit parts at the studio but in the summer of 1931 while lunching in the commissary he was asked to share a cup of coffee with James Whale the man who was to direct the classic. Whale offered him the opportunity to test for the part of the monster. Karloff readily accepted, figuring it was simply more employment for himself. Karloff landed the important role of the monster, a role that secured his name in Hollywood history and became the role he was most closely identified with for the rest of his career. He often remarked



fondly about the character, stating the monster was one of his most beloved roles "This was a pathetic creature who, like us all, had neither wish nor say in his creation and certainly did not wish it upon itself the hideous image which automatically terrified humans whom it tried to befriend...What astonished us was the fantastic amount of ordinary people that got this general air of sympathy."

Although much was made of Karloff's memorable performance as the monster, he was forever humble, crediting much of the success of the role to his makeup artist Jack P. Pierce, "I got the role thanks largely to the make-up man...he was a brilliant make-up man." Pierce had created the makeup for the earlier tests with Bela Lugosi in the role of the monster, tests that proved fruitless for almost all involved. Lugosi bowed out of the picture. The director Robert Florey was replaced much to his dismay, for he felt that he and script writer Garret Forte had labored long and hard to develop many elements of the film that were later credited to James Whale. For example Florey claimed that he originated one of the most pivotal points in the original film: That where Fritz mistakenly grabs the abnormal brain, thus determining the fate of the monster.

Jack Pierce managed to stay with the project, he discarded his earlier make-up approach which was based on an early German classic *THE GOLEM* (1920, dir. Paul Wegener) and developed a more original approach. He researched burial CUSTOMS, anatomy and surgery to create what for the audience of 1931 was most shocking and horrifying. Karloff had to endure three and a half hours in make-up each day for the role as well as perform under the hot klieg lights or summer sun. Removal of the makeup was not a pleasant experience either but to this day it is respected and hailed as the first true horror make-up.

The directing duties for the first and eventually the second were handed to relative newcomer, british born James Whale. As mentioned earlier there was considerable controversy regarding the Florey and Forte contributions versus Whales' that continues to this day. Who ultimately squabble, what remains is classic of the horror film and collaborative effort of a great many people. Though Whale may have taken the lion's share of the credit of the success of the film one thing that he is most certainly responsible for is the casting of Boris Karloff as the monster.

### **FRANKENSTEIN (Universal 1931)**

*Directed by James Whales, Screenplay by John L. Balderston, Garret Forte, and Francis Faragoh, (uncredited, Robert Florey) from the novel by Mary Shelly Wollstonecraft and the stage play by Peggy Wembling.*

Theo riginal film that preceded the term horror film yet certainly contributed to it's coining of the term. Conceived as a parable or morality play, the film delivers it's simple poignant message with a fair amount of chills and thrills. The appearance of the monster for the first time was genuinely shocking for the average theater goer at the time. The film's opening contains a warning and word of caution to the viewer by Edward Van Sloan (Dr. Waldman in the film) that may seem boastful to today's jaded audience but I know as a child watching "Chiller Theater" or some other late night horror fest. On television the FRANKENSTEIN seemed the most shocked: The british FILM WEEKLY reported, "it has no theme and points no moral, but is simply a shocker beside which the Grand Guignol (theater of the violent and macabre which originated in France) is a kindergarten...it is the kind of film that could only induce nightmares."

Following th principle photography a happier ending was requested by the studio which seemed to satisfy most complaints of the horrible nature of the film. The other element that contributes to the overall effect of the picture is its lack of musical score, save the closing credits.

The story of FRANKENSTEIN is a simple one and one that has become a staple of the horror genre: Mad doctor challenges the limits of knowledge and discovery and ultimately pays the price. The film is an improvement over the wordy and somewhat confusing text of the Mary Shelly classic. What shines through in the film is the brilliant portrayal by Karloff of the monster. Not to be missed as well is the masterful art direction of Charles D. Hall and creative effects of Kenneth Strickfaden who contributed greatly to the laboratory set (the same set was later used with minor adjustments in Gene Wilder's YOUNG FRANKENSTEIN). Other memorable performances include Dwight Frye as the hunchbacked assistant Fritz.

For years there were two key scenes that were cut from the originally released version. The first was that where the monster afer tossing flowers into the river with a young girl Maria (Marilyn Harris) and watching them drift down stream, tries to do the same with her. The girl unable to swim let alone float drowns and the monster flees in dismay. Carl Laemmle, Universal's chief at the time thought the scene too violent. Preview audiences either agreed or were amused by the occurrence and the scene was cut, disrupting the true impact of a memorable scene, a scene that revealed a vulnerable side of the monster and his own child-like nature. This was the contribution of Karloff's performance, who managed a great

many expressive nuances under the weight of the heavy make-up and ultimately warned people to the monster who at first terrified them.

The other scene excised was that where Henry Frankenstein (Colin Clive) at the height of his frenzy during the creation of the monster after announcing, "he's alive, he's alive!" proclaims, "Now I know what it's like to be God". This was deemed to blasphemous to religious minded censors. Other instances of censorship plagued the film. Kansas banned the film until four minutes were removed and in Rhode Island, newspapers refused to run the "excessive" advertisements.



Currently there is a restored version available from MCA-Universal that is well worth the look for viewers who have never witnessed the uncut **FRANKENSTEIN** (the video disc version also contains production stills and poster art as well as the trailer for the movie) **FRANKENSTEIN** remains a true film classic and continues to be the most imitated movie ever, no true horror fan has missed it.

**BRIDE OF FRANKENSTEIN (Universal 1935)**

*Directed by James Whale, Produced by Carl Laemmle Jr. Camera, John Mescall, Screenplay by John Balderston and William Hurlbut, Music by Franz Waxman, Special effects by John Fulton.*

Regarded as a superior film than its predecessor, **BRIDE** has long been looked upon as a classic in its own right. James Whale's direction is honed to near perfection and an inventive follow-up script provides plenty of creative action. The addition of the character of Dr. Pretorius (Ernest Thesiger) to the cast provides some of the more entertaining and intriguing scenes. The scene with Pretorius's creations in the bottles as he shows them to Henry Frankenstein, designed as a comic interlude was a technical marvel at its time and still is something to behold. One of the bottled creatures, a young Billy Barty as a baby in a high-chair was for the most part left on the cutting room floor. It was an in joke of Whales that seemed too macabre; the baby was supposed to be young Karloff pulling the petals from a flower, a reference to the child Maria's death in the first film.

Dwight Frye returned to the cast this time as Karl Pretorius's assistant. He plays the role as superbly as he does every role he takes on, with manic, mad energy. Also returning is Colin Clive

as Henry Frankenstein the reluctant Doctor forced into a partnership with the sinister Pretorius to create a bride for the surviving monster played by the by now famous Boris Karloff who continued to add dimension to the role of the monster.

The film picks up where the first left off, following a prologue featuring Mary Shelley, Lord Byron and Percy Bly the Shelley discussing Mary's creation and story at the Geneva retreat on a stormy night. Mary reintroduces the viewer to what transpired in the first film and returns to the burned windmill. The monster has survived by falling into an underground river below the mill. In **Bride** the monster is more malevolent, he quickly dispatches one of the curious townsfolk and emerges from the ashes to terrorize the townsfolk, including the gossipy Minnie played to perfection by Una O'Connor.

Another new development to the character of the monster is speech, which he learns from a hermit who befriends him while on the lam from the militant townspeople. The hermit is ultimately destroyed inadvertently by the creature. What is most apparent in **BRIDE** is the monster as the protagonist driven to commit acts of revenge against an uncaring world. He withstands the many attacks by the frightened people who misunderstand him and circumstances that surround the unfortunate accidents that plague him but in this film he does vent his rage more readily, though a few scenes were excised from the final released film.

When the monster befriends the evil Doctor Pretorius it is only because he believes the Doctor's intention to create a true friend and mate for the horrible visage of the former cadavers that is the **FRANKENSTEIN** monster. It is ultimately a heartbreaking moment for the monster who has endured all too much hardship, he is merely a victim of circumstance. He now has taken control of the situation and forced Henry to work to create his mate in



partnership with Pretorius. It is the final insult for the hopeless monster when he extends his hand in friendship to his bride only to witness her revulsion at the sight of him. The heartbreak is too much for the FRANKENSTEIN monster and he vows to end his misery along with that of his bride, as well as the evil Doctor Pretorius to whom he declares, "We belong dead." just before pulling the lever that will blow the laboratory to bits. He does forgive Henry his creator by allowing him and his wife Elizabeth (Valerie Hobson) to escape but that was the end of Colin Clive in the role of Henry Frankenstein, he died in 1937 of alcoholism.

**BRIDE OF FRANKENSTEIN** represents the highest achievement in the FRANKENSTEIN series though the films continued on under Universal for many years with other director and actors portraying the monster.

### **SON OF FRANKENSTEIN (UNIVERSAL 1939)**

*Produced and Directed by  
Roland V. Lee, Screenplay by  
Willis Cooper, Camera George  
Robinson, Art Direction, Jack  
Otterson and Richard Riedel,  
Music, Frank Skinner.*

For the third installment in the growing FRANKENSTEIN legacy, Universal hired Roland Lee even though James Whale was still under contract at the studio. Lee at the time was their number one man and commanded the choice assignments. SON OF FRANKENSTEIN had full studio support and hefty budget to go with it. Karloff was now a huge star due to the film's appeal widespread. What is most striking and apparent about SON is the visual style, the large looming sets evoke the German expressionist period more so than the original two films. The sets are all large and foreboding and nearly every scene is layered in a thick fog or drenching rain.

The film's plot is a simple one; the heir to the Frankenstein Castle, Baron Wolf Von Frankenstein played by Basil Rathbone in what appears to be an imitation of Colin Clive's nervous, frantic performance in the earlier pictures, returns to claim his title and estate. The townsfolk are less than thrilled at the return of another Frankenstein and it's not long before their worst fears become reality, the monster has lay dormant and ill for the past years waiting for the return of Doctor Frankenstein.





SON OF FRANKENSTEIN introduces the character of Ygor (Bela Lugosi) the graverobber who survived the gallows to befriend and save the FRANKENSTEIN monster. Lugosi relished the role, for he has fallen on rough times in his career and it was a bitter reminder for him that he had once turned down the role of the monster. Roland Lee so enjoyed Lugosi's performance that he increased the role to the dismay of studio heads. Ygor convinces the Baron to heal his friend the monster. The monster then becomes Ygor's tool for revenge against those who sentenced him to be hanged. When the Baron discovers the truth he is racked with guilt but (Lionel Atwill) another memorable addition to the film's cast as the mechanical-armed policeman who has it in for the Baron Von Frankenstein. Earlier in his career his arm was ripped from his body by the FRANKENSTEIN monster and he blames his lack of ascent in the police ranks on the Frankenstein household.

In an attempt to blackmail the Baron, Ygor kidnaps the Baron's child, Dieter, an obnoxious brat, who fails to be shocked or frightened by the monster, somewhat diminishing the impact of the creature's horror effect. In the final moments of the film the inspector relives the traumatic event; his mechanical-arm is torn from his body, a scene that has always managed to thrill audiences and has often been imitated.

SON OF FRANKENSTEIN marked Boris Karloff's last appearance as the monster, in subsequent films the role was taken over by Lon Chaney Jr. and later Glenn Strange in the surprisingly good ABBOTT AND COSTELLO MEET FRANKENSTEIN. No doubt there will be many more versions and adaptations of the FRANKENSTEIN story, yet for many there is only the one and only true incarnation, that created by the master, Boris Karloff.

All the FRANKENSTEIN movies are available from MCA HOME VIDEO in their restored versions and rumour has it that archivists are working to restore more of the lost footage from BRIDE. The films are frequently shown in horror marathons on television around Halloween but may be edited for time on television, so for first time viewers it is recommended to seek them out at your local video store.



DEAD N° BURIED, AN UNKNOWN, UNTALENTED ROCK GROUP WERE PERFORMING IN A SEEDY CLUB IN OHIO.

# Freak Show

OKAY, NOW  
WE'RE GOING TO  
ROCK HEAVEN!  
HERE'S ELVIS!

BURIED

YOU AIN'T  
NOTHIN' BUT  
A HOUND  
DOG!!

MAN,  
THESE GUYS  
ARE SUPER  
SNARLY.

WRITER - MARY SILVERSTONE  
ARTIST - WALTER BREGAN  
LETTERS - GARY FIELDS

THEY  
SUCK.

WELL, GENDEL,  
ARE MY GUYS  
GREAT OR  
WHAT?

THEY STINK BUT NO  
PROBLEM IN THIS BUSINESS  
TALENT DON'T MEAN CRAP. ALL  
YOU NEED IS A GIMMICK, SOME  
THING THAT KIDS WILL DIG, SO  
GET A GIMMICK AND  
WE'LL TALK

WE WERE  
REALLY GROOVING  
TONIGHT. WHAT'D  
GENDEL SAY?

HE SAID  
YOU NEED A  
GIMMICK

THAT CREEP  
WOULD TELL THE  
STONES THEY  
NEED A  
GIMMICK.

A SMALL TRAVELLING CARNIVAL IS PLAYING NEARBY.

HURRY, HURRY, HURRY, STEP RIGHT UP TO THE BIGGEST SHOW ON THE MIDWAY. SEE THE WORLD'S GREATEST COLLECTION OF NATURE'S ODDITIES--BOBBO THE DOGFACED BOY, THE GENUINE HALF MAN AND HALF ALLIGATOR, THE HUMAN PINCUSHION. STEP RIGHT UP, THE SHOW'S ABOUT TO BEGIN.



FORGET IT, THE CHICKS IN THE STRIP SHOW WERE FREAKY ENOUGH FOR ME.

ANY OF YOU DUES FOR THE BUMPER CARS?

JONATHAN WENT TO THE FREAK SHOW BY HIMSELF; HE WAS MESMERIZED BY THE CREATURES ON DISPLAY.

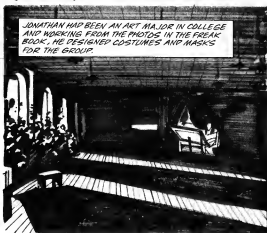


DON'T LEAVE WITHOUT PURCHASING THE GREAT FREAKS OF HISTORY, ONLY ONE DOLLAR!

I'LL TAKE ONE.



HEY, I GOT IT! THE GIMMICK THAT'S THE EXTREME LIMIT-FREAKS! WE'LL DRESS LIKE FREAKS AND CALL THE GROUP THE FREAK SHOW!



JONATHAN HAD BEEN AN ART MAJOR IN COLLEGE AND WORKING FROM THE PHOTOS IN THE FREAK BOOK, HE DESIGNED COSTUMES AND MASKS FOR THE GROUP.

JENNIFER GOT THEM A GIG IN A SMALL CLUB.



LADIES AND GENTLEMEN, THE FREAK SHOW!

FREAKS, FREAK, FREAK!

WOOD, COOL!



THE FREAKS BECAME THE HOTTEST GROUP SINCE THE BEATLES.

JON, WE NEED  
SOME NEW MUSIC FOR  
OUR NEXT ALBUM AND  
GENPEL WANTS US  
TO TOUR THE  
ORIENT.

SORRY, AFTER  
OUR NEXT GIG, I'M  
SPLITTING. I HAVE TO  
GET AWAY. I NEED  
SOME TIME TO  
MYSELF.

JONATHAN CAN'T BE PERSUADED;  
THE GROUP IS FORCED TO TAKE  
A VACATION AND JONATHAN  
DROPS FROM SIGHT.

FREAK SHOW  
CANCELLED

JONATHAN LOOKS FOR AN ISOLATED PLACE  
WHERE HE CAN IMMERSE HIMSELF IN  
THE STUDY OF FREAKS. HE HEARS OF AN  
ANCIENT CASTLE IN SCOTLAND--BRIGADOOM.

OF COURSE,  
IT NEEDS SOME  
WORK BUT IT HAS  
GREAT HISTORI-  
CAL VALUE. IT  
ONCE BELONGED  
TO RICHARD  
III.

I'LL TAKE  
IT.

IN A SMALL TOWN A FEW MILES FROM BRIGADOOM, THE  
JANITOR OF A MEDICAL COLLEGE IS CLEANING OUT  
AN OLD STORE ROOM.

HOOT MON;  
WHAT IS THIS?  
IT'S THE WORK OF  
THE DEVIL!


HE HAD UNCOVERED THE REMAINS OF REX  
TYRANUS, THE DINOSAUR MAN!!

BE CARE-  
FUL WITH  
THAT, YOU  
IDIOTS!

THE SCHOOL REFUSES TO SELL  
THE SKELETON TO JON, SO HE  
ARRANGES TO STEAL IT.

A SECRET DUN-  
GEON IN BRIGA-  
DOOM IS THE  
NEW HOME OF  
THE DINOSAUR  
MAN.

DON'T WORRY,  
REX. I'LL SEE  
THAT YOU GET  
COMPANY.



JONATHAN SCOURS THE VILLAGES OF EUROPE TRACKING DOWN LEGENDS AND RUMORS OF LOCAL FREAKS. HE ROBBS GRAVES.

HE BRIBES OFFICIALS, EVEN RESORTS TO GRAVE ROBBING!!



REX, I WANT YOU TO MEET THE SIAMESE TRIPLETS; THIS IS THE MISSING LINK, THE OCTOPUS LADY, THE HUMAN SLUG...

WHAT WERE YOU LIKE WHEN YOU WERE ALIVE? IF THERE WAS ONLY SOME WAY WE COULD TALK. I KNOW WE'D BE FRIENDS

BUT THERE IS NO WAY THE FREAKS CAN LIVE AGAIN, OR IS THERE?



MEANWHILE AT A SCIENTIFIC CONVENTION IN VIENNA.

GENTLEMEN, I HAVE DEVELOPED A METHOD OF GENETIC ENGINEERING THAT WILL REANIMATE A HUMAN BEING USING HIS DEAD BONE CELLS. I CAN CLONE ANY PERSON WHO EVER LIVED.

THINK OF IT-- SHAKESPEARE, MICHAEL ANGELO, TED BUNDY... I CAN GIVE THEM LIFE!!



NEWS  
DR. MORTIS CLAIMS  
"I CAN BRING BACK  
THE DEAD"  
Labeled FRAUD  
BANNED FROM  
CONVENTION



DR. MORTIS, MY NAME IS JONATHAN FRENZY. YOU MUST LET ME HELP YOU. I'LL GIVE YOU A COMPLETE LABORATORY IN MY CASTLE SO YOU CAN CONTINUE YOUR EXPERIMENTS.

AH, MY YOUNG FRIEND, WHY ARE YOU SO INTERESTED IN MY RESEARCH?



I HAVE COLLECTED THE REMAINS OF SOME OF THE MOST FAMOUS FREAKS IN HISTORY AND I WANT THEM TO BE AS THEY ONCE WERE. I WANT TO SEE THEM ALIVE!

FREAKS? OF COURSE IT'S PERFECT. HAH! I'LL TEACH THOSE FOOLS TO RIDICULE ME. I'LL MAKE THEM REGRET IT. NOBODY LAUGHS AT DR. MORTIS.





FROM PEOPLE LIKE YOU WHO ARE WILLING TO DEDICATE THEIR LIVES TO SCIENCE.

HELP!!

YAAAAHH!

JONATHAN, WHY DID YOU DO THIS TO US? YOU DON'T KNOW WHAT IT'S LIKE TO BE A FREAK.

ALL WE'RE GOOD FOR IS TO BE STUCK IN SOME SIDESHOW FOR PEOPLE TO GAWK AT.

I'D RATHER BE DEAD.

YOU ARE UNIQUE, YOU ARE SPECIAL. WHEN I INTRODUCE YOU TO MY FANS, THEY'LL APPRECIATE YOU, I PROMISE.

GUYS, GOOD NEWS. JONATHAN WANTS TO DO A CONCERT! HE SAYS HE'S GOT A BIG SURPRISE FOR US. WE START REHEARSING NEXT WEEK.

GREAT! ALLRIGHT!!

CHEEZ, WHERE DID YOU GET THOSE PICTURES? MAN, THESE CHARACTERS ARE REALLY GROSS!

THEY'RE BEAUTIFUL PEOPLE. YOU JUST DON'T KNOW THEM.

FREAK SHOW

FINALLY THE BIG NIGHT ARRIVED.

YAAAY!

FREAKS! FREAKS! FREAKS!

MAN, THIS IS FANTASTIC! I MEAN, LISTEN TO THEM DUDES!

HEY, JON. WHEN DO WE SEE YOUR BIG SURPRISE?

RIGHT NOW!



CAN I HAVE YOUR ATTENTION. HOW ABOUT KNOCKING IT OFF FOR A MINUTE. I'VE GOT A BIG SURPRISE FOR YOU. I WANT YOU TO MEET SOME FRIENDS OF MINE. THESE ARE SPECIAL PEOPLE! MEET THE REAL FREAK SHOW!



MY GOD, I THINK I'M GONNA BARF.

EEEEYYYYYYH!

YOU LIED TO US. YOU SAID WE SHOULDN'T BE IN A SIDESHOW.

CHEEZ. WHAT THE HELL ARE THEY'S

NO. THESE ARE YOUR FRIENDS.



JONATHAN'S CREATURES ARE FRIGHTENED BY THE NOISE CROWD, THE NOISE AND THE BLAZING LIGHTS. THEY PANIC.

PLEASE, EVERYBODY, THERE'S NOTHING TO BE AFRAID OF. STAY COOL, PLEASE.

JON, WATCH OUT!



JONATHAN, OH NO, HE'S DEAD!

I'M DR. MORTIS, JONATHAN'S FRIEND. I CAN SAVE HIM BUT I'LL NEED YOUR HELP.



IT CAN'T BE, IT'S JONATHAN, HE'S ALIVE!



YES, MY DEAR AND NOW I NEED YOUR HELP. I MUST HAVE YOUR HEART!







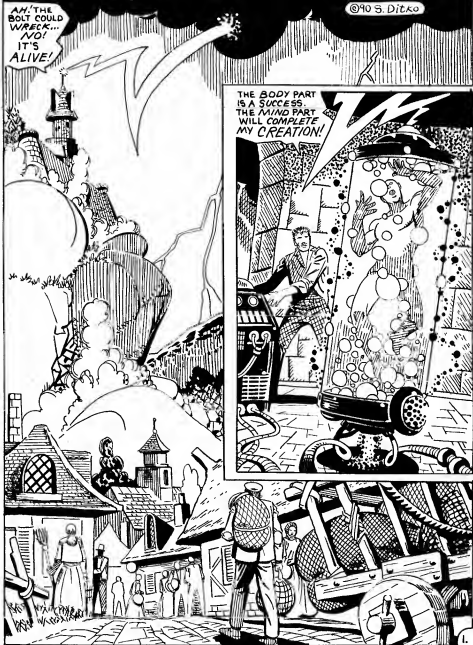
MONSTERS  
ATTACK!

# THE CREATOR

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AH! THE  
BOLT COULD  
WRECK...  
NO!  
IT'S  
ALIVE!

THE BODY PART  
IS A SUCCESS.  
THE MIND PART  
WILL COMPLETE  
MY CREATION!



SOON HE WILL BE  
READY TO BE GIVEN  
A PERSONALITY!



I HAVE THE MEANS.  
I JUST NEED A  
BRAIN BLOOD  
SAMPLE.



BUT WHAT TYPE?  
I'M... I'M STILL  
UNDECIDED!?



IT'S MY CHOICE,  
AND YET...



I'M HESITANT!  
UNCERTAIN!



WHY DOUBTFUL  
ABOUT WHAT IS  
BEST TO  
CREATE?

I'VE RULED  
MYSELF OUT. A  
WISE DECISION.

YES. HE  
COULD BE  
TOO PREDICT-  
ABLE, RESTRICTED.

I HAVE TWELVE HOURS  
TO GET THE SAMPLE. SO  
ONE WAY OR  
ANOTHER...



I'VE CONSIDERED  
SOME  
PROSPECTS.  
YET, I... I  
HESITATE...



NO!  
AHH!

WHAT!?



DON'T  
BE A  
FOOL,  
LUPO.

DROP THE  
KNIFE,  
L...

YOU WON'T  
LOCK ME  
UP AGAIN!

THAT  
MEAN  
DRUNKEN  
IDIOT!









THIS WON'T HURT. I'VE  
DEADENED THE NERVES.



...FROM  
THE  
BRAIN!

DONE!



I'VE INJECTED LUPO'S  
BLOOD INTO MY CRE-  
ATION'S BRAIN. NOW  
TO CREATE AN  
ELECTRIC JOLT TO  
INTEGRATE  
MIND  
AND  
BODY.



OOOH... H... HE... LP...  
ME... OOOH... H... E...



HARD TIMES...



THAT YEAR WAS A  
LONG, DRY, HOT ONE.



A YEAR WHERE THE FIELDS LAY  
SCORCHED AND BAKED AND NOTHING  
GREW BUT DESPERATION!



SUCH TIMES TURN A  
MAN TO THIEVING.



THOUGH I MAY NOT  
BE QUALIFIED TO  
SAY WHAT DESPER-  
ATION DOES TO A  
MAN.

I'M 45 NOW. IF I HAD TO DEAL WITH HARD  
TIMES LIKE THAT AGAIN I MIGHT JUST  
SIT IN THE SUN AND STARVE. I'M NOT  
MUCH INTERESTED.



I'M 45 NOW. I HAVEN'T FELT  
DESPERATION SINCE I WAS  
A BOY OF 13.



WHEN THAT THING  
KILLED MY MOTHER.

# CELLAR JELLY!





BUT AS MY MOTHER REACHED  
FOR THE WINDOW...

...IT REACHED  
FOR HER.



MONDAY  
WHAT IS  
IT?

I DON'T  
KNOW! G  
NOW!



IT DIDN'T TAKE BUT TEN MINUTES  
TO FETCH MY GRANDMOTHER, BUT  
WHEN WE GOT BACK TO THE CELLAR,  
MY MOTHER WAS GONE.

BABY?

SHE WAS  
RIGHT BY  
THE WINDOW,  
GRANDMA.

BABY, NOW YOU  
ANSWER ME! YOU OK?  
WHERE YOU AT?

LOUIS,  
GET A STICK  
OR SOME-  
THING...

WE  
GONNA  
HIT  
IT?

YES, CHILD.  
ONCE WE FIND  
IT!

HONEYLAMBS,  
PLEASE ANSWER  
ME!

WHERE  
YOU AT?!

THERE,  
GRANDMA!

UNDER  
THE  
STAIRS.





OH MY GOD!  
LOUIS, YOU GOT  
THAT STICK?

NO, GRANDMA!  
THE RAKES AND  
STUFF ARE PAST  
THE STAIRS. YOU  
WANT I SHOULD  
GO GET THEM?



NO, BABY...  
DON'T WANT YOU  
GOING NEAR  
THAT THING!

WE WATCHED AS IT SLOWLY DOZED  
BETWEEN THE STEPS. MY GRAND-  
MOTHER PULLED ME BEHIND HER.



WHERE'S  
MY  
BABY?

WE HEARD A MUFFLED  
MOANING, AND THE WILD  
TATTOO OF THRASHING  
FEET. THEN THE STAIRS  
BULGED...



AND WE SAW MY  
MOTHER.

MOMMY,  
HELP  
ME!

EVEN YOUNG AS I WAS, I KNEW  
WHAT WAS HAPPENING!

WITH HER FLESH PEELED  
OFF HER BONES, IT WAS  
SOMEHOW KEEPING HER  
ALIVE...

AND IT WAS ABSORBING HER!

MY GRANDMOTHER REACHED FOR THE NEAREST THING THAT COULD PASS FOR A WEAPON...

GIVE ME MY BABY!

IF IT HAD BEEN A TOOL OF STONE OR WOOD, I PROBABLY WOULDN'T BE ALIVE!

AS IT WAS, THE SALT LICK MY GRANDMOTHER GRABBED TURNED OUT TO BE THE BEST THING!

I THREW HANDFULS OF SALT ON THE CREATURE AS MY GRANDMOTHER HIT IT!

IT STARTED TO HEAD BACK FOR THE STAIRS.

NO!

THE THING SHRIVELED WHERE EVER MY GRANDMOTHER HIT IT!

YOU DON'T LIKE THAT, DO YOU?

YOU AIN'T NOTHING BUT A PORCH SLUG!

LOUIS! GET THE SALT!

YOU WHAP  
GIVE ME

WHAP  
BACK MY BABY

WHAP  
WHAP  
WHAP

WITH A MIGHTY PULL MY GRANDMOTHER FREED MY MOTHER. IT MADE AN ODD SOUND, LIKE MUD BETWEEN YOUR TOES.

IN THAT INSTANT, MY GRANDMOTHER AND I -- WE SHARED AN EMOTION -- THE REALIZATION THAT ALL OUR HOPES WERE **GROUNDLESS!**

AND WE BOTH CRIED AS WE WATCHED THE UNCONSUMED PARTS OF MY MOTHER FISHTAIL UNTIL SHE DIED...



LOUIS, GO GET THE REST OF THE FOLK! TELL THEM TO BRING SALT! WE GOT TO KILL THIS THING!



THE REST OF THE FOLK CAME AND I SAT WITH MY GRANDMOTHER WHILE THEY KILLED IT AND WHILE THEY SHOVELED UP ITS WIZENED HUSK AND BURNED IT.



SAMUEL, CAN I HAVE SOME OF THAT CONCRETE YOU BOUGHT?

FOR BURIAL.

I DON'T KNOW, LIZZY... I NEED IT FOR MY FOUNDATION AND IT'S AWFULLY DEAR! WHAT DO YOU NEED IT FOR?

FOR BURIAL? WHAT DO YOU NEED IT FOR BURIAL?

'CAUSE I DON'T WANT NOTHING ELSE CHEWIN' ON MY BABY!! NO WORKIN'! NO CHUCKS! NOTHING! I WANT HER TO LIE IN PEACE!



OH, OF COURSE, LIZZY! I'LL GO GET IT!



IT TOOK AN HOUR FOR THE MEN TO DIG THE GRAVE AND MIX THE CONCRETE. I HELPED LOWER HER INTO THE GROUND, BUT I DIDN'T WATCH AS THEY POURED THE FIRST LAYER OF CONCRETE.

I DREAM ABOUT IT THOUGH...

I DREAM ABOUT THE CONCRETE DOOZING BETWEEN HER NEWLY BARED RIBS...

AND ALL THAT IT REMINDS ME OF.

YOU MAY WONDER HOW WE JUST UP AND BURIED HER LIKE THAT. YOU MAY WONDER ABOUT A GROWN WOMAN DYING WITH NO INVESTIGATION.

GOOD-NIGHT, MY BABY!

BACK THEN THE LAW DIDN'T COME MUCH TO OUR PARTS... AND WE DIDN'T INVITE THEM!

DADDY, THIS TASTES FUNNY.

EAT IT, CHILD...IT'S ALL WE GOT!



MONSTERS  
ATTACK!

FRANKENSTEIN

DOCTOR VICTOR  
FRANKENSTEIN

HIS CREATION  
DID NOT WISH  
UPON ITSELF  
THE HIDEOUS IMAGE  
WHICH TERRIFIED  
THOSE WHOM IT  
TRIED TO BEFRIEND.

REST IN PEACE



# MONSTERS ATTACK!



